

1914.

FOR ENTRY FORM SEE PAGE 33.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS

OF THE

METROPOLITAN EXAMINATION

(I.) September, 1914.

(II.) December, 1914—January, 1915.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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F. W. RENAUT.

1914.

THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiate'ship of the Royal Academy of Music.

This Examination is held twice a year, and is open to

MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS AND TEACHERS,

whether educated at the Academy or not.

The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the middle of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

Candidates desiring to be examined during the first period (September) must enter their names upon the form on back cover hereof, and remit the same to the Secretary, together with the entry fee of five guineas, **not later than 30th June.** A Candidate having entered for this period will have the option of transferring his or her examination to the Christmas period on giving notice to the Secretary not later than the 31st July, without payment of any further fee.

Candidates desiring to be examined during the Second period (Christmas vacation) must enter their names and pay a fee of one guinea **not later than the 31st October**, and a further fee of four guineas **not later than the 30th November.** In the event of a Candidate failing, from any cause, to pay this latter fee in due time the preliminary fee of one guinea will be forfeited.

Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be transferred to the following examination. In all other cases of re-entry the full fee must be paid.

Candidates desiring to be examined in two Subjects must pay the full fee in each Subject.

Candidates for examination at the Christmas period may, *when completing their entry* (not before), indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them, both as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

All Candidates (except in Subjects I., VI., VIa., and performers in Subject II., and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., A.R.C.M., F.R.C.O., and A.R.C.O.) will be required to work a paper on the Rudiments of Music, Musical Ornaments, and on Harmony, as far as the chord of the dominant seventh, with inversions. Candidates in Class C, Subject II., are required to work questions on Elements of Music and Musical Ornaments. Candidates in Subjects II., III. (with certain exceptions) and IV. are required to work an additional paper, particulars of which are given on pages 8, 13, and 15. Candidates claiming exemption from the paper on Rudiments of Music must send proofs in support of such claim, with their application. This exemption does not apply to the special papers in Subjects II., III., and IV. (Two and a half hours will be allowed for working each paper.)

The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. If two papers have to be worked they need not both be done on the same day. The Academy will be closed on 25th and 26th December, and possibly other days.

The result of the practical and paper work portions of the examination is posted to Candidates about four days after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

Candidates who succeed in the practical branch are not required to again undertake that portion of the Examination. If such candidates fail in the paper work, or any portion thereof, they may attend future Examinations in that portion only on payment of a fee of one guinea for each paper.

Those who succeed in the Rudiments paper, but fail in the practical branch, will be exempt from again working the said paper. The same applies to the paper on Form and Teaching for Pianoforte Candidates (Class A and Class B) and Organ Candidates. This exemption applies only to Candidates at the September, 1913, examination and later dates, and the full fee will be payable by

Candidates claiming it. The claim for exemption must be made on the entry form.

Candidates are expected to accept without question the award of the Examiners, and neither the Examiners nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

In Subjects III., IV., and V., no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular editions of the works chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 22.

Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher, or any combination of these.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October and March, be sent to the addresses given by the Candidates on their forms of entry.

Candidates who have satisfied the Examiners in any class, of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. Detailed marks of the paper work are not supplied.

The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

RUDIMENTS OF MUSIC, Ornaments, and Harmony:—

Nos. 21 and 22, set September, 1912.

Nos. 23 and 24, set Christmas, 1912.

Nos. 25 and 26, set September, 1913.

Nos. 27 and 28, set Christmas, 1913.

SUBJECT I. The Examination Papers of 1911.

ELEMENTS PAPERS for Vocalists (Performers), v², v³ (1909),
v⁴, v⁵ (1910), v⁶, v⁷ (1911), v⁸, v⁹ (1912), v¹⁰, v¹¹ (1913).

FORM AND TEACHING (for Pianoforte Teachers):—

M and N, set September, 1911.
O and P, set Christmas, 1911.
Q and R, set September, 1912.
S and T, set Christmas, 1912.
U and V, set September, 1913.
W and X, set Christmas, 1913.

PAPERS FOR ORGAN CANDIDATES:—

On Practical Teaching (Organ E), set 1907.
(Organ H), set 1910.
(Organ I), set 1911.
(Organ J), set 1912.
(Organ K), set 1913.

Tests in Score Reading, &c. (Organ 1), set 1907.
(Organ 4), set 1910.
(Organ 5), set 1911.
(Organ 6), set 1912.
(Organ 7), set 1913.

The Diatonic and Chromatic Studies required by Candidates in Subject II., Class C (Singing, Performers) can be supplied, price 1s.

The Examination Papers set for Bandmasters and Theatrical Conductors, February, 1905, February, 1911, February, 1912, and February, 1914, can be supplied, price 1s. each paper.

The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.) are not published.

Papers supplied to order cannot be exchanged.

The Examination is in the following Subjects:—

SUBJECT I.*—Harmony, Counterpoint, and Composition.

Examiners in 1914.—F. CORDER, F.R.A.M.; A. J. GREENISH, Mus. D., F.R.A.M., and Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class A, COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or

* Entries in this subject will be accepted only for the Christmas period.

SUBJECT I.—HARMONY, COUNTERPOINT AND COMPOSITION—*Continued.*

instruments or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter again without submitting a second Composition.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class B, TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class A. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Fourth Symphony of *Beethoven*, from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	25
Figured Bass or Exercises	25
Modulation or Ear Tests	25
General Questions	25
Total	200

150 marks required to pass.

SUBJECT II.—Singing.

Examiners in 1914. — HENRY BEAUCHAMP, Hon. R.A.M.; RICHARD CUMMINGS, F.R.A.M.; H. PLUNKET GREENE; EDWARD ILES, Hon. R.A.M.; FREDERIC KING, Hon. R.A.M.; THOMAS MEUX, Hon. R.A.M.; CHARLES PHILLIPS, F.R.A.M.; ARTHUR THOMPSON, F.R.A.M.

In this subject Candidates have the option of entering for the highest grade of diploma, Class A (Performer and Teacher), in which

SUBJECT II.—SINGING—*Continued.*

case they pay a double entry fee and have distinct examinations as Performer and as Teacher; or

They may enter separately as Teacher, Class B, or as Performer, Class C.

Books recommended for reference and study will be found noted on page 22.

CLASS B, TEACHER.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing: a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Class C (Performer) on pages 9, 10 and 11.

To sing a piece at first sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates in Class B need not provide their own accompanists unless they especially desire to do so.

SUBJECT II.—SINGING—Continued.

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Paper work on the Physiology of the Voice	16
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.	
2. Production of Voice	20
3. Control of Breathing	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility	8
6. Pronunciation and Diction	20
7. Teaching of Recitatives	12
8. Phrasing, Expression, and Tone-colour	16
9. Knowledge of Vocal Works	8
10. Performance of Vocal Pieces	16
11. Accuracy of Ear	16
12. Reading at Sight	8
13. Accompaniment	8
14. Examiners' General Impression of Candidate's Capabilities as a Teacher	20
Total	200

Marks required to pass, 150.

Class C, PERFORMER.

Candidates in Class C will be required to satisfy the Examiners in the following tests :—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare *all* the pieces contained in their respective lists and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate, and may be transposed a semitone or a tone higher or lower. The Pieces marked * must be sung from memory.

To sing a piece at first sight.

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

DRAMATIC SOPRANO.

RECIT. { "In quali eccessi" ("In what excesses") }	Mozart
AIR { "Mi tradi" ("Thus betrayed") (Don Giovanni) }	Mozart
(Book I., The songs in Don Giovanni) (Novello).	
*ARIA, "Vissi d'arte" ("Love and music") (Tosca) (Book 9, Operatic Album) (Ricordi)	Puccini
SONG, "Morning Hymn" ("Morgen-Hymne") (in E) (Lengnick) Geo. Henschel	
SONG, "Ich hab' in Penna einen Liebsten" ("I have a lover true") (in F) (Peters' edition) (Augener)... ..	Hugo Wolf
*SONG, "A song of sunshine" (in E flat) (Cramer)... ..	Goring Thomas

SUBJECT II.—SINGING—*Continued.*

LIGHT SOPRANO.

- *ARIETTA, from "La Vera Constanza," "Where maidens are singing"
("Cherchez au village"), arranged by J. B. Weckerlin ... *Haydn*
(Augener) ...
RECIT. { "S'Allontanano alfin!" ("They have left me at last!") ... *Rossini*
ARIA { "Selva Opaca" ("Sombre forêt") ("Forest of gloom")...
(Guillaume Tell) (No. 16, Standard Operatic Songs)
(Ascherberg, Hopwood & Crew).
SONG, "Du bist die Ruh" ("Thou bringest peace") (in E flat) (Elkin) ... *Schubert*
*SONG, "Vergebliches Ständchen" ("The vain suit") (in A) (Lengnick)... *Brahms*
SONG, "O skylark! for thy wing!" (in F) (J. Williams) ... *Cowen*

MEZZO-SOPRANO.

- RECIT. { "Be it thy care" ... *Handel*
AIR { "Destructive war" (Belshazzar) (Novello) ...
*ARIETTA, "Se tu m'ami" ("The Coquette") (in F minor) (No. 45,
Standard Songs) (Ascherberg, Hopwood & Crew) ... *Pergolesi*
SONG, "In the garden of the Seraglio" ("Fünf Lieder") (Breitkopf &
Härtel) ... *Delius*
SONG, "Black Roses" (in C) (Breitkopf & Härtel) ... *Sibelius*
*OLD SCOTCH SONG, "Up in the morning early" (Boosey) ... *A. C. Mackenzie*

CONTRALTO.

- *RECIT. { "Awake, Saturnia" ... *Handel*
AIR { "Hence, Iris, hence away" (Semele) (Novello) ...
AIR, "Jesus sleeps" ("Jesus schläft") (No. 43, Songs and Airs, by J. S.
Bach) (Augener) ... *Bach*
SONG, "Autumn storms" ("Herbststurm") (466B, Peters) (Augener) ... *Grieg*
SONG, "Sleep" (English Lyrics, seventh set) (Novello) ... *C. Hubert H. Parry*
*SONG "Where corals lie" (in D) (Sea Pictures) (Boosey) ... *Elgar*

MALE ALTO.

A Special List for this voice will be furnished to Candidates upon application.

TENOR.

- RECIT. { "From morn to eve" ... *Handel*
AIR { "See the tall palm" (Solomon) (Novello) ...
*AIR, "E lucevan le stelle" ("When the stars were brightly shining")
(Tosca) (Ricordi) ... *Puccini*
AIR, "Come Margarita, come" ("The Martyr of Antioch") (Chappell) *Sullivan*
*SONG, "The Morris dance" (Three Elizabethan Pastorals, No. III.)
(Novello) ... *A. Herbert Brewer*
IRISH AIR, "The snowy-breasted pearl" (in F) (Chappell) *Joseph Robinson*

BARITONE.

- AIR, "Mark, O my heart" ("Merke, mein Herze") (No. 52, Songs and Airs
by J. S. Bach) (Augener) ... *Bach*
*RECIT. { "Alzati!" ("Rouse thee, now!") ...
ARIA { "Eri tu" ("It was thou" (Un Ballo in Maschera) ... *Verdi*
(Operatic Album, Book 13) (Ricordi).
SONG, "Prospice" (Augener) ... *Charles V. Stanford*
*SONG, "What shall I do?" (Twelve songs by Purcell) (Novello) ... *Purcell*
SONG, "I love the jocund dance" (Op. 19, No. 4 (Breitkopf & Härtel)
Arthur Hinton

SUBJECT II.—SINGING—*Continued.*

BASS.

- *RECIT. { "A te l'estremo addio" ("The last farewell I bid thee") } *Verdi*
 (Simon Boccanegra)
 ARIA { "Il lacerato spirito" ("Tortured and torn with suffering") } ...
 (No. 74, Standard Operatic Songs) (Ascherberg, Hopwood & Crew).
 SONG, "Anacreon, a Poet," arranged by J. Greenhill (Boosey) *Dr. Samuel Arnold*
 AIR, "Tears of Sorrow" ("Calvary") (Novello) *Spohr*
 SONG, "The Vagabond" (Songs of Travel, Part I.) (Boosey) *R. Vaughan Williams*
 *SONG, "The Song of the Tinker" (in F) (Stainer & Bell) ... *James R. Dear*

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Quality	12
2. Volume	12
3. Management and Control of Breath	16
4. Production (including Blending of the Registers)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	16
7. Distinctness and Correctness of Pronunciation	16
8. Phrasing, Expression, and Variety of Tone	16
9. Rhythm, Time and Accent	12
10. Recitative	12
11. Posture and Facial Expression	8
12. Conception of the General Character of the Pieces	16
13. Reading at Sight	12
14. Examiners' General Impression of Candidate's Capabilities } as a Performer	20
Total	200

Marks required to pass, 150.

SUBJECT III.—Playing on the Pianoforte.

*The Boards will be constituted from the following:—*CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; SYDNEY BLAKISTON, Hon. R.A.M.; YORK BOWEN, F.R.A.M.; H. R. EYERS, F.R.A.M.; EVELYN HOWARD-JONES, Hon. R.A.M.; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; FREDERICK MOORE, A.R.A.M.; CLAUDE POLLARD, A.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; PERCY WALLER; SEPTIMUS WEBBE, A.R.A.M.; CUTHBERT WHITEMORE, A.R.A.M.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
 Class C, PERFORMER.

This Examination is intended primarily for teachers, and the general requirements are framed accordingly. The Examiners, however, have authority as heretofore to classify successful candidates in either Class A, B, or C according to the qualities displayed by them respectively. Nevertheless, it is permitted to any candidate on entering to request to be examined solely as a performer,—Class C.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

Class A, PERFORMER AND TEACHER.

Candidates to pass in Class A must fulfil all the requirements for Class B, and must exhibit a higher standard of excellence in performance. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory. The three test pieces selected must be from amongst those marked *, and one of them, at least, must be played from memory.

A Candidate in Class A, who fails in playing from memory, will thereby be disqualified from passing in that Class, but will be passed in Class B (Teacher), if the several tests be otherwise satisfactorily fulfilled.

The Examination will last about half-an-hour.

Class B, TEACHER.

Candidates desiring to pass in Class B will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred), of their own selection from each of the three lists on pages 14 and 15 (three pieces in all).

To play at first sight the whole or portions of a piece selected by the Examiners.

The judicious use of the pedals will be taken into account.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(a) Major, and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an *eighth* apart.

(b) Major, harmonic minor and chromatic scales in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart. Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch:—four octaves in similar motion and two octaves in contrary motion, except scales in double eighths,

SUBJECT III.—PLAYING ON THE PIANOFORTE—Continued.

which are to be played in three octaves in similar motion and two octaves in contrary motion. The *staccato* touch to comprise both *finger and hand (wrist) staccato* (except scales in double thirds and double octaves, which will be required with *hand (wrist) staccato* only). The scales and arpeggios in similar motion to begin on the highest or lowest notes at the discretion of the Examiners.

All scales and arpeggios in contrary motion to begin with the hands at their widest distance and approaching, or at their closest point and separating, as required.

All good methods of fingering in the Scales and Arpeggios will be accepted.

Candidates will be required to answer questions on Touch,—the action, state, and position, &c., of the arm, hand and fingers in playing, and knowledge of the action of the keys. Also to answer questions on the principles of fingering of passages selected by the Examiners. Candidates are given an opportunity of studying the paper of Tests in Fingering for half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students. Two and a half hours will be allowed for working this paper, and in order to pass a Candidate must secure 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music, &c., specified on page 4.

The Examination will last about half-an-hour.

Class C, PERFORMER.

Candidates entering as PERFORMERS (Class C) will be required to fulfil the whole of the requirements for Class B, excepting that they will be exempt from working the paper on Form and Teaching. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them at least must be played from memory. A higher standard of excellence in performance is required than in the case of teachers. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

Candidates who have already passed as TEACHERS (Class B) may re-enter for Class C at a subsequent examination. All the practical requirements under Class A must be fulfilled, but all further paper work will be excused.

The Examination will last about half-an-hour.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

Books recommended for reference and study will be found noted on page 22.

LIST A.

*PRELUDE AND FUGUE in C sharp (No. 3, Book 1 (in some editions in D flat), from 48 Preludes and Fugues)	<i>J. S. Bach</i>
PRELUDE AND FUGUE in F (No. 11, Book 2, from 48 Preludes and Fugues)	<i>J. S. Bach</i>
*PRELUDE AND FUGUE in D sharp minor (in some editions in E flat minor) (No. 8, Book 2, from 48 Preludes and Fugues)	<i>J. S. Bach</i>
FUGA in B minor (No. 2) (Peters 214)	<i>J. S. Bach</i>
*TOCCATA AND FUGUE in G minor (Peters 211)	<i>J. S. Bach</i>
*FANTASIA AND FUGUE in G minor	<i>Bach-Liszt</i>
FUGUE in G minor (Ricordi)	<i>Porpora</i>
PRELUDE AND FUGUE in C minor (Ricordi)	<i>Christian Bach</i>
*PRELUDE AND FUGUE in E minor (Op. 35, No. 1)	<i>Mendelssohn</i>
PRELUDE AND FUGUE in B flat (from Concerto No. 6) (Ashdown)	<i>Arne</i>
*PRELUDE AND FUGUE in E flat minor (Op. 6) (Schott)	<i>Syambati</i>
FUGUE in F sharp minor (Op. 41, No. 1)	<i>Liadov</i>

LIST B.

SONATA (Op. 2, No. 3, in C) (the entire work)	<i>Beethoven</i>
SONATA (Op. 26, in A flat) (the entire work)	<i>Beethoven</i>
SONATA (Op. 31, No. 1, in G) (the entire work)	<i>Beethoven</i>
*SONATA (Op. 57, in F minor) (the entire work)	<i>Beethoven</i>
SONATA (Op. 78, in F sharp) (the entire work)	<i>Beethoven</i>
*SONATA (Op. 109, in E) (the entire work)	<i>Beethoven</i>
VARIATIONS in F (Op. 34) (the entire work)	<i>Beethoven</i>
*VARIATIONS in E flat (Op. 35, omitting Fugue)	<i>Beethoven</i>

LIST C.

SCHERZO (from Sonata in B flat minor, Op. 35)	<i>Chopin</i>
*BALLADE in F (Op. 38)	<i>Chopin</i>
*POLONAISE in F sharp minor (Op. 44)	<i>Chopin</i>
PRELUDE in C sharp minor (Op. 45)	<i>Chopin</i>
NOCTURNE in E flat (Op. 55, No. 2)	<i>Chopin</i>
INTERMEZZO in E minor (Op. 4, No. 2)	<i>Schumann</i>
FABEL (from Fantasiestücke, Op. 12, No. 6)	<i>Schumann</i>
*KREISLERIANA (Op. 16, No. 5)	<i>Schumann</i>
*CAPRICCIO, D minor (Op. 116, No. 7)	<i>Brahms</i>
INTERMEZZO (Op. 118, No. 2)	<i>Brahms</i>
ROMANCE in F (Op. 118, No. 5)	<i>Brahms</i>
SONETTO DI PETRARCA (No. 47)	<i>Liszt</i>
*ETUDE DE CONCERT, in F minor (No. 2 from Three Concert Studies)	<i>Liszt</i>
STÄNDCHEN, "Hark, the Lark"	<i>Schubert-Liszt</i>
*VALSE CAPRICE (No. 3) (Wahlstimmen)	<i>Strauss-Tausig</i>
ON THE HEATHER (Op. 23, No. 3) (Novello)	<i>Mackenzie</i>
SHULBREDE TUNES (No. 1 in F) (Augener)	<i>Parry</i>
*REEL (No. 4 from Four Irish Dances) (Stainer and Bell)	<i>Stanford-Grainger</i>
*GOPAK (No. 2 from Russian National Dances) (J. Williams)	<i>Bar</i>
HUMORESKE (Bosworth)	<i>Crawton</i>
*CONCERT STUDY in G (Op. 20) (J. Williams)	<i>Swinstead</i>
HUMORESKE (Op. 21) (J. Williams)	<i>Swinstead</i>
*EINE HERBSTMÄR (Op. 38, No. 9) (Augener)	<i>Poldini</i>
ETUDE APPASSIONATA (Op. 9) (Augener)	<i>Resenbloom</i>
IMPROMPTU in F sharp minor (Op. 10, No. 1)	<i>Scriabine</i>

SUBJECT III.—PLAYING ON THE PIANOFORTE—Continued.

PRELUDE (Op. 25, No. 1) (Breitkopf & Härtel)	Glazounow
*LESCHINKA (Op. 11, No. 10) (Breitkopf & Härtel)	Liapounow
EXPANSION (Op. 36, No. 3) (Bosworth)	Moszkowski
*RHAPSODIE (Op. 11, No. 4) (Augener)	Dohnányi

The marks obtainable in this subject are as follows:—

	Maximum Marks
List A	12
„ B	24
„ C	12
Reading	12
Scales and Arpeggios	8
Fingering Typical Passages	8
Questions on Touch	12
Examiners' General Impression of Candidate's } Capabilities as a Teacher or Performer, or both }	12
Total	100

75 marks required to pass.

SUBJECT IV.—Playing on the Organ.

Examiners in 1914.—F. A. W. DOCKER, F.R.A.M.; Sir GEORGE C. MARTIN, Mus. D. Oxon. et Cantuar., Hon. R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.
- To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on any of the following subjects:—

Intervals.
Time Signatures.
Marks of Expression; and
Voice Production.

- To work a Paper embracing questions on Form, as exemplified in the pieces in Lists A and B; to answer questions on Pupil Treatment; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals; and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. This paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Two and a half hours will be allowed for working this paper, and in order to pass a

SUBJECT IV.—PLAYING ON THE ORGAN—Continued.

Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will further be required to transpose the same into any key the Examiners may name; to harmonise a given melody; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time); to extemporise on a given subject; and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

LIST A.

SONATA, in D minor, No. III.	<i>Bach</i>
PRELUDE AND FUGUE, in F minor, No. 5 (Vol. II., Peters 241)	<i>Bach</i>

LIST B.

CHORAL, No. II., in B minor	<i>César Franck</i>
SONATA, in D minor, No. XI.	<i>Rheinberger</i>
POSTLUDE in C (Novello)	<i>W. G. Alcock</i>

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A	32
„ B	32
Transposition	16
Vocal Score Reading	16
Harmonisation of Melody	16
Harmonisation of Unfigured Bass... ..	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivâ Voce</i>	16
Examiners' General Impression of Candidate's } Capabilities	12
<hr/>	
Total	200

150 marks required to pass.

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1914.—F. CORDER, F.R.A.M.; and two of the following:—ALFRED KASTNER; SPENCER DYKE, A.R.A.M.; ALFRED

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

GIBSON, Hon. R.A.M.; HANS WESSELY, Hon. R.A.M.; ROWSBY WOOF, A.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORSDORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each. Candidates will not be assigned to Class A or C unless they perform at least one of their selected pieces from memory. Candidates who, in a previous examination, have been successful in either Class B or C will be required to undergo the whole of the Examination (except paper work) should they enter for the purpose of passing in Class A.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

Candidates will also be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music, &c., specified on page 4.

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 22.

FOR THE VIOLIN.

LIST A.

SONATA, in A minor (Op. 105) (the whole work)	Schumann
SONATA, in F major (Op. 8) (first and second movements)	Grieg
SUITE, in D minor (first two movements) (Schott)... ..	Bowen

LIST B.

CONCERTO, in D minor, No. 2 (first movement)	Spohr
CONCERTO, in G minor (first and second movements)	Bruch
VARIATIONS SÉRIEUSES, "La Folia" (Schott)	Corelli-Léonard

LIST C.

CAPRICE, No. 1, in C major (24 Caprices)	Rode
ETUDE, No. 16, in B minor (20 Etudes, Op. 73)	Dancla
ETUDE CAPRICE, No. 22, in G minor (24 Etudes Caprices), Book II. (Schott's new edition)	Alard

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—Continued.

Candidates in this instrument will be asked questions on the fingering of selected passages on the violin, to play at first sight, to transpose (a semitone and a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major, melodic and harmonic minor scales (three octaves) to be played both with detached and slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

D and E flat major, melodic and harmonic minor scales in thirds, in sixths and in octaves, to be played with separate bowing (two octaves).

Chromatic scales beginning on G, A, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played both with detached and slurred bowing.

FOR THE VIOLONCELLO.

LIST A.

SONATE, in C minor (Op. 32) (first and second movements) (Augener) *Saint-Saëns*
SONATE, in G minor (Op. 19) (first and second movements) ... *S. Rachmaninoff*
SONATE, in F major (Op. 6) (first and second movements) ... *R. Strauss*

LIST B.

CONCERTO, in D major (slow and last movements) (Gevaert edition) ... *Haydn*
CONCERTO, in D minor, No. 2 (Op. 30) (first and second movements)
(André edition) ... *Göller mann*
VARIATIONS SYMPHONIQUES (Op. 23) ... *Boëllmann*

LIST C.

No. 10, from 12 Caprices (Op. 25) (Lengnick) ... *A. Piatti*
No. 14, from 24 Etudes (Op. 38, Book 2) (Peters 1417 B) ... *F. Grützmacher*
{ No. 4, from 6 Caprices (Op. 11) (Schott) ... *F. Servais*

Candidates will be required to play at first sight, to transpose (a semitone and a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major, melodic and harmonic minor scales, *four* octaves compass, in detached and slurred bowing. All Chromatic scales (three octaves) in slurred bowing; also E flat major and G minor (harmonic) in thirds, sixths, and octaves in separate bows (two octaves); arpeggios of major and minor common chords and dominant and diminished sevenths in three octaves.

The marks obtainable in this subject (with the exception of Harp Playing) are as follows :—

	Maximum Marks.
List A	8
„ B	8
„ C	8
Technique (including Scales and Arpeggios) ...	16
Intonation	12
Tone	8
Style, Phrasing	12
<i>Viva Voce</i> Questions on Form	8
Reading	8
Transposing	8
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer, or both }	12

Total 100

75 marks required to pass.

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

FOR THE HARP.

LIST A.

GRANDE SONATE (C minor) (second and third movements) (Breitkopf & Härtel)	<i>F. Dizi</i>
SONATA, No. 12 (A flat) (first movement) (Simon) (arranged by Kastner)	<i>Mozart</i>
SIX VARIATIONS ON A SWISS AIR (F major) (Breitkopf's Piano edition)	<i>Beethoven</i>

LIST B.

VALE DE CONCERT (Chappell)	<i>A. Hasselmans</i>
REVERIE (Op. 24) (Hofmeister, Leipsic)	<i>E. Schücker</i>
FIRST CONCERT STUDY (Laudy)	<i>A. Kastner</i>

LIST C.

STUDY, No. 5 (from 12 Studies) (Op. 20) (Simon)	<i>A. Hölz</i>
STUDIES, Nos. 1 and 4 (from 30 Studies) (Ricordi) (A. F. Paris)...	<i>Cramer</i>
ETUDE MIGNONNE (Kistner)	<i>E. Schütt-Hasselmans</i>

Candidates will be required to play at first sight, to transpose, and to play from memory, at the discretion of the Examiners :—Major, melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to *four* octaves ; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves ; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions* ; to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

The marks obtainable for Harp Playing are as follows :—

	Maximum Marks.
List A	12
„ B	12
„ C	12
Technique	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer, or both	12
Total	100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

SUBJECT VI.*—Band-Mastership.

Examiners in 1914.—F. CORDER, F.R.A.M.; Lieut. J. MACKENZIE ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.; and MANUEL BILTON.

Candidates, on entering their names, must submit an arrangement of—

(I.) Grieg's Norwegian Melodies (Peters, No. 2860), Nos. 14, 16 and 18.

These are to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

Also,

(II.) No. 15 of the same, for a Small Band of not more than twelve Wind Instruments.

These arrangements must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements. Candidates who pass in the *viva voce* portion but fail in the paper work may attend a subsequent examination for that portion only, on payment of a fee of one guinea.

He will also be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *viva voce* examination will last about half-an-hour.

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VI.—BAND-MASTERSHIP—*Continued.*

The marks obtainable in this subject are allotted as follows:—

							Maximum Marks.
Harmony	...	...	...	...	...	...	50
Scoring ...	...	...	...	...	...	...	50
<i>Vivâ Voce</i>	...	...	...	...	...	...	100
Total							200

150 marks required to pass.

SUBJECT VIa.*—Theatrical Conductorship.

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of—

(I.) Humperdinck's Overture to *Hänsel and Gretel* from the miniature full score published by Messrs. Schott. This is to be scored for a Band consisting of one Flute, one Oboe, two Clarinets, one Bassoon, two Cornets, one B flat Trombone, Drums, three First Violins, two Second Violins, one Viola, one Violoncello, and one Bass.

Also,

(II.) No. 13 of Grieg's Norwegian Melodies (Peters, No. 2860), to be scored for Wind Band.

These arrangements must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VIA.—THEATRICAL CONDUCTORSHIP—Continued.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows :—

							Maximum Marks.
Harmony	...	...	...	...	...	...	50
Scoring	...	...	...	...	...	...	50
<i>Vivâ Voce</i>	...	...	...	...	...	...	100
						Total	200

150 marks required to pass.

By order of the Committee of Management,

F. W. RENAUT, *Secretary.*

Among others, the following Books will be found useful :—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—
"Elements of Music," F. W. Davenport (Longmans); "Introduction to the Elements of Music," F. Niecks (Augener); "Harmony," Stainer (Primer No. 8, Novello); "Harmony," Prout (Augener); "Practical Harmony," Stewart Macpherson (Joseph Williams).

SINGING—*"Hints on Singing," Manuel Garcia (Ascherberg); "Singing," Randegger (Primer No. 5, Novello); "Grammar of Elocution," Millard (Longmans).*

PIANOFORTE—*Some useful hints on the subject of Form may be gathered from "Form in Music," Stewart Macpherson (Joseph Williams); on Touch, from "First Principles of Pianoforte Playing," Tobias Matthay (Longmans); on Fingering, from "Exercises for Fingering," by Carlo Albanesi (Ricordi); and on Phrasing from "Exercises on Phrasing in Pianoforte Playing," J. B. McEwen (Ricordi).*

VIOLIN—*For scales and arpeggios, Wessely's Scale Manual (Augener).*

VIOLONCELLO—*For scales and arpeggios, Whitehouse and Tabb's Scale and Arpeggio Album (Schott & Co.).*

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED 31ST MARCH, 1914.

Licentiates of the Royal Academy of Music.

(A list of the names of persons who have been successful in passing the METROPOLITAN EXAMINATION for LICENTIATESHIP previous to March, 1911, is published separately, and will be sent on application to the Secretary.)

IN HARMONY.

Bailey, Cecilia Grace ...	(B.)	1913	Phillips, Seymour Kenneth ...	(B.)	1911
Coulson, Wilfred ...	(B.)	1913	Saunders, Edith Mary ...	(B.)	1911

IN SINGING.

Armitage, Gladys ...	(B.)	1912	Helliwell, Bertram Ivor ...	(C.)	1913
Armstrong, Kathleen Annie ...	(C.)	1911	Hinde, Beryl O. ...	(C.)	1913
Attenborough, Marjorie Helen ...	(C.)	1911	Hodgens, Ethel ...	(C.)	1913
Baxter, John H. ...	(B.)	1913	Holborn, Florence Annie ...	(C.)	1912
Bennett, Olive Lizzie ...	(C.)	1912	Holmes, Helen Furness ...	(C.)	1913
Biggart, Eveline Mary ...	(C.)	1911	Houston, Dora ...	(C.)	1911
Blatch, Jessie Gertrude ...	(C.)	1911	Hughes, William Charles ...	(B.)	1913
Bowmer, Nellie ...	(C.)	1911	Hunt, Florence Mary ...	(B.)	1912
Brittain, Mary Ellen ...	(C.)	1913	Ireson, Marjorie Alwin ...	(B.)	1913
Broughton, Samuel ...	(B.)	1911	Jeffreys, Beatrice ...	(C.)	1912
Bunney, Walter Joseph ...	(B.)	1911	Jones, Charles A. V. ...	(C.)	1911
Byers, Charles Cyril ...	(B.)	1912	Jones, Eleanor Maud ...	(C.)	1912
Carr, Dora ...	(C.)	1911	Jones, Sara ...	(C.)	1912
Carruthers, Ruby Edith ...	(C.)	1913	Lang, Alexander B. ...	(B.)	1912
Cherry, Rosina Catherine ...	(C.)	1913	Le Patourel, Rachel ...	(C.)	1911
Clarke, Gertrude Sarah ...	(C.)	1911	Lewis, Alice ...	(C.)	1912
Cook, Alice Maud ...	(C.)	1911	Lincoln, Marianne E. ...	(B.)	1912
Cooke, Phoebe ...	(C.)	1911	Locke, Harold Macbeth ...	(B.)	1912
Corbet, Constance ...	(C.)	1911	Longbottom, Eva ...	(C.)	1913
Coster, Ernest ...	(C.)	1913	Martlew, Amy Mary ...	(C.)	1911
Cross, Arthur James ...	(C.)	1912	McEwen, Margaret Ann ...	(C.)	1912
Curtis, Frank Archibald ...	(B.)	1912	Moore, Noah ...	(B.)	1912
Darby, Florence Parkes ...	(C.)	1912	Moore, Philip Cæsar ...	(B.)	1912
Davis, Frederick Augustus ...	(C.)	1912	Morton, Robert Buchanan ...	(B.)	1913
Davis, Ivy Kathleen ...	(B.)	1912	Murray, Nora A. ...	(C.)	1913
Day-Winter, Eva ...	(C.)	1912	Naish, Edith Gwladys ...	(C.)	1913
Dixon, William Henry ...	(C.)	1913	Orchard, Emma S. ...	(B.)	1912
Dunham, Elsie May ...	(C.)	1913	Parris, Arthur Frederick ...	(C.)	1911
Ellis, George H. ...	(C.)	1911	Parry, Marguerite Haydn ...	(C.)	1912
England, John Herbert ...	(B.)	1911	Pelling, Elsie Gladys ...	(C.)	1911
Evans, Mary Jane ...	(C.)	1913	Pickard, Evelyn May ...	(C.)	1913
Ford, Marjorie Elsie ...	(C.)	1913	Pickles, Arthur Greenwood ...	(C.)	1913
Fowler, May de Vaux ...	(C.)	1913	Plummer, Frances Constance ...	(C.)	1911
Francis, Margaret Maude ...	(C.)	1912	Read, Nora (Mrs. Brown) ...	(C.)	1913
Gatchell, Ethel ...	(C.)	1913	Rossington, Joseph William ...	(B.)	1912
Gillett, Ada Florence ...	(C.)	1911	Searle, Ethel Manhire ...	(B.)	1912
Gordon, Lilian ...	(C.)	1911	Searle, Minnie ...	(C.)	1911
Greathead, Lucy Beatrice ...	(C.)	1912	Shapecott, Florence Juanita ...	(C.)	1913
Groves, John ...	(B.)	1911	Shaw, Blanche ...	(C.)	1911
Hake, Evangeline ...	(B.)	1912	Shergold, Irene ...	(B.)	1912
Harvey, Frederick E. E. ...	(B.)	1911	Simpson, Katie ...	(C.)	1911

B., Teacher; C., Performer.

IN SINGING—Continued.

Smith, Russell	(B.)	1913	Urquhart, Jane Hope ...	(C.)	1913
Spain, Kate Isabelle Susie	(B.)	1913	Vincent, Katherine ...	(C.)	1911
Spencer, George Henry ...	(C.)	1911	Voase, Jenny	(C.)	1913
Stanford, Agnes	(C.)	1913	Wale, Mary	(B.)	1912
Stanton, George Albert ...	(B.)	1911	Walker, Marjorie ...	(C.)	1912
Steinhardt, Frederick G....	(B.)	1912	Waring, Nellie B. ...	(B.)	1912
Stevenson, Dorothy Eveline	(C.)	1911	Watkins, Eunice A. ...	(C.)	1912
Strang, Edgar Percival ...	(B.)	1911	Watt, Elizabeth H. B. ...	(C.)	1912
Suckling, Diana B. M. ...	(C.)	1912	Wills, Julia Mary... ..	(C.)	1912
Sutton, Emily Blanche ...	(C.)	1912	Willy, Florence	(C.)	1911
Thorne, Daisy Elizebeth ...	(C.)	1913	Winson, Eleanor	(C.)	1913
Thorne, Florence	(B.)	1911	Woodhouse, Agnes Marian	(C.)	1911
Tidmarsh, Albert George... ..	(B.)	1912	Woods, Maggie	(C.)	1912
Todd, Mabel E.	(C.)	1912	Wyatt, John	(B.)	1912
Tow, Thomas William ...	(C.)	1911			

IN PIANOFORTE PLAYING.

Abbott, Gertrude Sutton...	(B.)	1913	Barnes, Annie	(B.)	1913
Adlard, Dorothy G.	(B.)	1913	Barnes, Mary	(B.)	1913
Ainsley, Mary Eveline ...	(B.)	1913	Barnsdall, Edith	(B.)	1913
Aitken, Annie B. H.	(B.)	1911	Barraclough, Grace Helen	(B.)	1913
Aitken, Jeannie Johnston	(B.)	1913	Barrett, Camilla C. H. ...	(B.)	1912
Alexander, Emily Bilsland	(B.)	1912	Barrett, Elizabeth... ..	(B.)	1913
Allen, Agnes Emma	(B.)	1913	Barnes, Walter	(B.)	1911
Allen, Cicely May... ..	(B.)	1913	Bartlett, Mabel	(B.)	1911
Allen, Dorothy Wynn	(B.)	1913	Bashford, Sarah May ...	(C.)	1912
Allin, Florence Henrietta	(B.)	1913	Basker, Gladys Mary ...	(B.)	1913
Almgill, Walter	(B.)	1911	Batt, Lilian Emma	(B.)	1912
Ambler, Dorothy	(B.)	1912	Bauchop, Maria	(B.)	1912
Anderson, Ada Mary	(B.)	1913	Baxter, Edith Lucy	(B.)	1911
Anderson, Charlotte Bruce	(B.)	1913	Baynham, Florence Emily	(A.)	1911
Anderson, Winifred Jane...	(B.)	1913	Beart, May	(B.)	1913
Andrew, Dorothy L. C. ...	(B.)	1911	Beattie, Freda E.	(B.)	1912
Andrews, Mabel Kathleen	(B.)	1912	Belch, Evelyn Mary ...	(B.)	1911
Anstey, Doreen	(B.)	1911	Bell, Gladys E.	(C.)	1912
Apperly, Florence Enid ...	(B.)	1911	Bellerby, Ida Somerton ...	(C.)	1911
Archer, Louie G.	(B.)	1912	Bellhouse, Margery Leader	(B.)	1913
Ardley, Constance M. ...	(B.)	1913	Benbow, Ella Mary	(A.)	1912
Armstrong, Grace L.	(B.)	1913	Bennett, Frederick R. J....	(B.)	1912
Ashley, Violet	(B.)	1912	Bennion, Dorothy A. R. ...	(B.)	1913
Assinder, Violet	(C.)	1913	Benson, Mary M.	(B.)	1913
Aston, Helen Margaret ...	(C.)	1911	Bent, Helen	(B.)	1912
Asterley-Reddrop, Mary ...	(B.)	1912	Berry, Edith Margaret ...	(B.)	1912
Atwell, Claude Morey ...	(B.)	1913	Berry, Elisabeth	(B.)	1913
Auld, Mary Constance ...	(B.)	1913	Berry, Irene	(B.)	1911
Austin, Frances W. W. ...	(B.)	1911	Berwick, Barbara Christoe	(B.)	1911
Avery, Frieda Gladys ...	(B.)	1912	Betts, Elsie May	(B.)	1912
Bacon, Ida Muriel... ..	(B.)	1913	Bevis, Nelly Louise	(B.)	1911
Badock, Madeline Mary ...	(B.)	1913	Bidder, Helen Amy	(A.)	1912
Bailey, Elsie	(B.)	1912	Biltcliffe, Carl H. Coles ...	(B.)	1912
Bailey, Hilda Phyllis ...	(B.)	1913	Bingham, Edith	(B.)	1911
Baker, Hedley Oscar	(B.)	1911	Birch, Frederica	(B.)	1912
Baldwin, Eleanor C.	(B.)	1912	Birchall, Lily	(B.)	1913
Ballantine, Louisa	(B.)	1912	Bird, Frances Mary	(B.)	1912
Balmforth, Marjorie	(B.)	1911	Bird, Louise Emily	(B.)	1912
Banks, Mabel	(B.)	1913	Bird, Matilda M.	(B.)	1911
Barber, Myrtle	(B.)	1913	Bisgood, Eileen Maud ...	(B.)	1912
Barker, Mary Gertrude ...	(B.)	1913	Bisset, Bessie Jane Bird ...	(B.)	1912
Barker, William Clarkson	(B.)	1913	Black, Elise Grant... ..	(B.)	1913

IN PIANOFORTE PLAYING—*Continued.*

Blackburne, Edith Katharine (B.)	1913	Chater, Geraldine Kentish (B.)	1912
Blakston, Muriel ... (C.)	1911	Chattaway, Winifred M. ... (B.)	1913
Bleasdale, Gertrude ... (C.)	1912	Chawner, Ethel ... (B.)	1913
Blenkarne, Ada Marion ... (B.)	1913	Chesebrough, Frances A. ... (B.)	1912
Blizard, Stanley James ... (B.)	1911	Chittock, Lilian Emily ... (B.)	1912
Blomfield, Margaret May... (B.)	1911	Christian, Hubert Gordon (B.)	1913
Blyth, Patty ... (B.)	1912	Clark, Clarence Winifred (B.)	1912
Booth, Edred ... (B.)	1912	Clarke, Dora ... (B.)	1913
Booth, Margaret Lilian ... (B.)	1912	Clegg, Elsie ... (B.)	1912
Bostock, Lilian Eva ... (B.)	1912	Clowes, Ella Maria ... (B.)	1913
Bosworth, William C. N.... (B.)	1913	Cole, Gladys Audrey M. ... (B.)	1913
Bowden, Leonard William (A.)	1912	Cole, Winifred Muriel C. (B.)	1912
Bowen, Grace Angela M.... (B.)	1912	Collar, Doris Hope ... (B.)	1913
Bowler, Gertrude ... (B.)	1913	Collar, Ethel ... (B.)	1913
Bowman, Gertrude Moore (B.)	1913	Collins, Minnie ... (B.)	1913
Bowman-Smith, Muriel ... (B.)	1912	Colman, Olive ... (B.)	1913
Bowyer, Queenie Josephine (B.)	1913	Comfort, Constance M. ... (B.)	1911
Bradbury, Nora A. ... (C.)	1913	Compton-Burnett, Juliet ... (B.)	1911
Brightman, Miriam Alice... (B.)	1913	Condon, Hubert Norman ... (B.)	1911
Brinsdon, Florence Ethel... (B.)	1911	Cook, Evelyn Constance ... (A.)	1912
Bristol, Jessie ... (A.)	1912	Cook, Marion Hilda ... (B.)	1913
Brockman, Irene M. ... (B.)	1913	Coole, Hettie Maxwell ... (B.)	1912
Brook, Constance Miriam... (B.)	1911	Cooper, Violette ... (B.)	1912
Brook, Irene Florence ... (B.)	1913	Corbyn, Dora Emily ... (B.)	1913
Brown, Beatrice ... (B.)	1912	Cornick, Amy ... (B.)	1911
Brown, Eleanor Patience (B.)	1912	Cottle, Inez Brady... (B.)	1911
Brown, Harriet M. Chace .. (B.)	1913	Cousin, Dorothy Alice ... (B.)	1913
Brown, Katharine ... (B.)	1913	Coutts, William Fisher ... (B.)	1911
Brown, Lily ... (B.)	1913	Covington, Muriel ... (B.)	1912
Brunton, Annie ... (B.)	1911	Cowan, Jean De Butts ... (B.)	1912
Bryant, Jessie ... (B.)	1911	Cowling, Ethel Annie ... (B.)	1912
Bucke, Lilian E. ... (B.)	1912	Cox, Beatrice Vernon ... (B.)	1912
Buckingham, Hilda ... (B.)	1911	Cox, Emilie Annie ... (B.)	1912
Buckley, Norman ... (B.)	1912	Crabtree, Ernest Sydney... (B.)	1912
Bucknall, Edith Emma ... (B.)	1913	Craig, James Hulme ... (B.)	1911
Budgen, Kathleen... (B.)	1913	Craig, Sarah ... (B.)	1913
Burke, Mary Agatha ... (B.)	1911	Crane, Percy George ... (B.)	1911
Bushby, Agnes Naisbit ... (B.)	1913	Crawford, Elizabeth A. F... (B.)	1911
Butler, Sarah ... (B.)	1911	Crispin, Minnie ... (B.)	1911
Came, Vera Irene ... (B.)	1913	Critchley, Mary Gladys ... (B.)	1913
Campbell, Alice Maud ... (B.)	1912	Crofts, Alice Wilhelmina... (B.)	1913
Cantrell, Cyril ... (B.)	1913	Cross, Florence Emma ... (B.)	1913
Carey, Gertrude ... (B.)	1913	Crossland-Hirst, Marion ... (B.)	1913
Carpenter, Thomas ... (B.)	1912	Cumming, Edward Adolphus (B.)	1911
Carter, Dorothea Elsie ... (B.)	1913	Currie, Mary Helen ... (B.)	1911
Carter, Evelyn E.... (B.)	1912	Cutler, Evelyn ... (B.)	1913
Carter, Kathleen Edith ... (B.)	1911	Dagg, Sarah ... (B.)	1913
Cashmore, Marjorie Ruth (B.)	1912	Dalton, Horace Montague (B.)	1912
Caswell, Dorothy Rosa ... (B.)	1911	Daly, Rosina ... (B.)	1913
Catchpole, Ida Eveline ... (B.)	1911	Daniels, Matthew Ivor ... (B.)	1912
Cavill, Phyllis ... (B.)	1911	Darlington, Walter ... (B.)	1912
Cawston, Violet M. ... (B.)	1911	Dart, Margaret Lilian ... (B.)	1913
Chadwick, Edith Elsie ... (B.)	1912	Dart, Vera Dart ... (B.)	1913
Challens, Violet Ellen ... (B.)	1911	Dauw, Doris Den ... (B.)	1912
Chambard, Jehanne ... (C.)	1911	Davidson, Muriel ... (B.)	1911
Chamberlain, Margaret M. (B.)	1912	Davies, Dorothy Thelma ... (B.)	1913
Chamney, Winifred A. ... (B.)	1911	Davies, Edith Novello ... (B.)	1912
Chapman, Millicent ... (B.)	1913	Davies, Eleanor Agassiz ... (B.)	1913
Charlton, Dorothy Lilian... (B.)	1911	Davies, Gertrude Thornton (B.)	1913
Charrington, Laura Eleanor (B.)	1911	Davies, Gwendda D. Owen (C)	1912

IN PIANOFORTE PLAYING—*Continued.*

Davies, Lilla Gwendolen ...	(B.)	1913	Fletcher, Jane L. ...	(B.)	1912
Davies, Rose Gertrude ...	(B.)	1912	Forsdike, Maud ...	(B.)	1911
Davies, Winifred Margaret ...	(B.)	1913	Foster, Christina McC. ...	(C.)	1912
Davis, Dorothy Alice ...	(B.)	1913	Foster, Ethel M. ...	(B.)	1913
Davy, Gwendolen ...	(B.)	1912	Fountain, Arthur ...	(B.)	1911
Day, Nora ...	(B.)	1912	Fox, Dorothy Helen ...	(B.)	1913
Denmead, Edith Kathleen ...	(B.)	1912	Franklin, Esther ...	(B.)	1913
Dennehy, Mabel Jane ...	(B.)	1913	Fraser, Andrew ...	(A.)	1912
Devenish, Amy Violet ...	(B.)	1911	Frearson, Susie Gwendolen ...	(B.)	1912
Dimmer, Esther A. ...	(B.)	1912	Freeman, Norah M. I. ...	(B.)	1912
Dixon, Eva Carrie Creasey ...	(B.)	1912	Fulcher, Flora E. ...	(B.)	1912
Dixon, May ...	(B.)	1912	Gardner, Margaret D. ...	(B.)	1913
Dobbs, Eileen Seale ...	(B.)	1913	Garland, Dorothy ...	(B.)	1913
Dobbs, Ethel Margaret ...	(B.)	1913	Garrard, Alice Mary ...	(B.)	1913
Dodd, Edith May ...	(B.)	1912	Garratt, Dorothy Alice ...	(B.)	1911
Dodd, Hilda Margaret ...	(B.)	1913	Gaskell, Lilian Mary ...	(A.)	1913
Dodd, Winifred E. M. ...	(B.)	1912	Gaskell, Lilian Muriel S. ...	(B.)	1913
Dodgson, Hylda Vernon ...	(B.)	1912	Gawthrop, Elsie Louise ...	(B.)	1911
Dolling, Dorothea Cecil R. ...	(B.)	1913	Geen, Mary Fletcher ...	(B.)	1913
Downes, Lillian Mary ...	(B.)	1912	Geere, Ida Marguerite ...	(B.)	1913
Downie, Jessie Fulton ...	(B.)	1913	Gettings, Monica Beatrice ...	(B.)	1913
Drake, Dorothy ...	(B.)	1913	Ghesquier, Madeleine ...	(B.)	1912
Drake, Lilian E. R. ...	(B.)	1912	Gibbs, Ethel Sylvia ...	(B.)	1911
Drever, Caroline May ...	(B.)	1913	Gilbert, Doris Mary ...	(B.)	1912
Duffy, Gladys Mary ...	(B.)	1913	Gill, Marguerita Mary ...	(B.)	1913
Durston, Douglas Maggs ...	(B.)	1913	Ginder, Dorothy F. ...	(B.)	1913
Duxbury, Ada ...	(B.)	1911	Gingell, Ethel May ...	(B.)	1912
Dykes, Walter ...	(B.)	1912	Glegg, Nancy ...	(B.)	1911
Eadie, Robert ...	(B.)	1913	Gluckstein, Elizabeth ...	(C.)	1911
Eary, Maud Elizabeth ...	(B.)	1913	Golding, A. Violet ...	(B.)	1911
Eastwood, James ...	(B.)	1912	Good, Evalene Mary ...	(B.)	1913
Eckford, Annie Mary ...	(C.)	1913	Goodfellow, Lilian ...	(B.)	1913
Edmed, Isabel Marion ...	(B.)	1912	Goodspeed, Ellen ...	(B.)	1912
Edwards, Amelie Christine ...	(B.)	1913	Goodwin, Seymour Thomas ...	(B.)	1913
Edwards, Elsie Elizabeth ...	(B.)	1913	Goold, Phyllis Velika ...	(B.)	1913
Edwards, Norman ...	(B.)	1912	Gordon, Ethel ...	(B.)	1912
Edwards, Robert F. C. ...	(C.)	1913	Gornall, Hilda ...	(B.)	1913
Edwards, Thomas David ...	(B.)	1911	Gould, Gladys Muriel E. ...	(B.)	1912
Ellerton, Catherine Ada ...	(B.)	1913	Gould, Madeline Gardiner ...	(B.)	1911
Elliott, Adeline Beken ...	(B.)	1911	Goulder, Gladys ...	(B.)	1913
Elliott, Lillian Daisy ...	(B.)	1913	Graham, Hilda ...	(B.)	1913
Elliott, Lottie ...	(C.)	1912	Grainger, Joseph ...	(B.)	1911
Elliott, Marion ...	(B.)	1912	Gravatt, Annie May ...	(B.)	1911
Elphick, Dorothy ...	(B.)	1911	Gray, Margaret ...	(B.)	1913
Emson, Nancy ...	(B.)	1911	Green, Gladys Nora ...	(B.)	1911
Esson, Mary Minto ...	(B.)	1913	Green, Lilian C. A. ...	(B.)	1911
Evans, Eveline Louisa ...	(B.)	1913	Green, Margaret Bramble ...	(B.)	1911
Evans, Florence Mary ...	(B.)	1913	Green, Mary ...	(B.)	1912
Evans, Irene Grace ...	(C.)	1913	Greenhalgh, Helen F. ...	(B.)	1912
Everitt, Edith Caroline ...	(B.)	1911	Greenough, Frances A. D. ...	(B.)	1912
Fagg, Edith ...	(B.)	1913	Greenwood, Kathleen ...	(B.)	1913
Fairclough, Josephine Hall ...	(B.)	1911	Greig, Theresa Hadden ...	(B.)	1913
Fairlie, Kathleen Macefield ...	(B.)	1913	Griffin, Doris Kathleen ...	(B.)	1912
Falshaw, Elinor Frances ...	(B.)	1912	Griffin, Sarah ...	(B.)	1913
Farthing, Mary Edith ...	(B.)	1911	Griffiths, Maria Elizabeth ...	(B.)	1912
Fearnley, Rebecca ...	(B.)	1911	Griggs, N. Marguerite ...	(B.)	1912
Ferguson, May M. ...	(B.)	1913	Grisdale, Sybil Rawcliffe ...	(B.)	1911
Field, Lionel ...	(C.)	1911	Grose, Muriel Thorne ...	(B.)	1913
Finch, Cicely Gladys ...	(B.)	1913	Grundy, Enid Dorothea ...	(B.)	1911
Fisher, Martha ...	(B.)	1913	Guy, Ethel Annie ...	(B.)	1912

IN PIANOFORTE PLAYING—Continued.

Gwinnell, Jessie M. ...	(B.)	1913	Holmes, Dorothy Q. ...	(B.)	1912
Habich, Adrienne F. M. ...	(B.)	1911	Holmes, Sybil Frances ...	(B.)	1911
Haddy, Winifred Doris ...	(B.)	1913	Hook, John Seaborne ...	(B.)	1913
Halkett, Moina K. E. ...	(B.)	1913	Hooley, Frances ...	(B.)	1911
Hall, Dorothy Florence ...	(B.)	1911	Horan, Mary Anderson ...	(B.)	1911
Hall, Jessie Elizabeth ...	(B.)	1912	Horne, Edith Mary ...	(B.)	1912
Hall, Margaret ...	(B.)	1911	Horrocks, Cyril R. H. ...	(B.)	1913
Hall, Margarita McC. ...	(B.)	1912	Hosie, Annie ...	(B.)	1913
Hall, Marion ...	(B.)	1911	Horsnaill, Eunice ...	(B.)	1911
Hall, Pattie Chrystobel ...	(B.)	1913	Horton, Marguerite P. ...	(B.)	1912
Hall-Jones, Edith ...	(B.)	1913	Horwill, Gladys Margaret ...	(B.)	1912
Hammond, Gertrude ...	(B.)	1912	Houchin, Olive Dorothy ...	(B.)	1912
Hamms, Florence Mabel ...	(B.)	1911	Howard, Katherine ...	(B.)	1913
Hamper, Blanche Rose ...	(B.)	1912	Howship, Ellen E. ...	(B.)	1912
Hampton, Enid Fraser ...	(B.)	1911	Hubbard, Dorothy May ...	(B.)	1911
Hanby, Florence Rose ...	(B.)	1913	Hulland, Agnes ...	(B.)	1912
Hancock, Elsie L. ...	(B.)	1912	Humphrys, Clarice E. R. ...	(B.)	1912
Handcock, Helen Beryl ...	(B.)	1913	Hunt, Catherine M. ...	(B.)	1913
Hargreaves, Razel E. ...	(B.)	1912	Hurcum, Eveline Jessie ...	(B.)	1913
Harland, Evelyn ...	(B.)	1913	Hyde, Annie ...	(B.)	1912
Harper, Annie May ...	(B.)	1911	Ironside, Annie King ...	(B.)	1911
Harris, Dorothy-Vernon ...	(C.)	1912	Isaac, Katherine Mabel ...	(B.)	1913
Harris, Florence Lilian ...	(B.)	1912	Isaacs, Isabel Rose ...	(B.)	1911
Harris, Frances Elizabeth ...	(B.)	1912	Ivatts, Harry ...	(B.)	1911
Harris, Lillie Rebecca ...	(B.)	1913	Jackman, Nellie ...	(B.)	1913
Harris, Nora Gwendolyn ...	(B.)	1913	Jackson, Joseph Bernard ...	(B.)	1911
Harrison, Austin ...	(B.)	1911	Jackson, Margaret ...	(B.)	1912
Harrison, Marjory Evelyn ...	(B.)	1913	Jackson, Mary Dorothy ...	(B.)	1913
Hartley, Ada Mary ...	(B.)	1912	Jacobs, E. Virginia Saunders ...	(B.)	1911
Harvey, Annie Kathleen ...	(B.)	1912	Jacobson, Enid I. ...	(B.)	1912
Harvey, Irene May ...	(B.)	1912	James, Winifred ...	(B.)	1913
Haslam, Mary Bladon ...	(B.)	1913	Jardine, Jannette McLeod ...	(B.)	1912
Haslegrave, Irene F. P. ...	(B.)	1911	Jeffery, Rosa ...	(B.)	1911
Hasnip, Marjorie Mary ...	(B.)	1912	Jepson, Coralie ...	(B.)	1912
Hastie, Edward Ernest ...	(B.)	1911	Johnson, Helen Litler ...	(B.)	1913
Hatch, Dorothy Florence ...	(B.)	1913	Johnson, Isabel Irene ...	(B.)	1912
Hatcliff, Mabel ...	(B.)	1913	Johnson, Violet Hannah ...	(C.)	1911
Hately, Olive Moir ...	(B.)	1911	Jones, Edgar ...	(B.)	1911
Hawke, Hilda Frances ...	(B.)	1913	Jones, Edith ...	(B.)	1911
Head, Nora Evelyn ...	(B.)	1913	Jones, Frances Augusta ...	(B.)	1911
Hearne, Elsie Lilian ...	(B.)	1913	Jones, Sarah Edith ...	(B.)	1912
Hemingway, Winifred E. ...	(B.)	1913	Jones-Rees, Fannie ...	(B.)	1911
Hemm, Mary ...	(B.)	1911	Joyce, Minnie Harriet ...	(B.)	1911
Henn, Winifred Mary ...	(B.)	1913	Judd, Kate Emmeline ...	(A.)	1911
Henshaw, Ada L. ...	(B.)	1913	Jukes, Frederic Richard ...	(B.)	1913
Heppenstall, Jessie ...	(B.)	1911	Jungermann, Elfriede L. ...	(C.)	1912
Herbert, Ivy ...	(C.)	1911	Justice, Gladys ...	(B.)	1912
Hill, Florence ...	(B.)	1911	Kendall, Olive Mary ...	(B.)	1913
Hill, Grace Winifred ...	(B.)	1913	Kennedy, Ethel Grace ...	(B.)	1911
Hignett, Evelyn Hamer ...	(B.)	1911	Kenney, Frank Horace ...	(B.)	1911
Hindle, Elsie Eleanor ...	(B.)	1912	Kerr, Jenny Elder ...	(B.)	1913
Hitching, Susannah Margaret ...	(B.)	1911	Kershaw, Florence Lizzie ...	(B.)	1912
Hodgson, Helen Gertrude ...	(C.)	1912	Kershaw, Wilfrid ...	(A.)	1912
Hogben, Dorothy ...	(B.)	1911	Keyms, Dorothy F. ...	(B.)	1912
Hogg, Agnes Anderson ...	(B.)	1911	Kiddier, Emma ...	(B.)	1911
Holbrook, Ida Mary ...	(B.)	1911	Killen, Ruth ...	(B.)	1912
Holdsworth, Elsie ...	(B.)	1911	Kimpton, Ethel Louise ...	(B.)	1912
Holdsworth, Florence G. ...	(B.)	1911	King, Elsie ...	(B.)	1913
Hollingham, Edward H. ...	(B.)	1912	King, May Winifred ...	(B.)	1912
Holman, Gertrude Elsie ...	(B.)	1912	King, Maureen ...	(B.)	1913

IN PIANOFORTE PLAYING—*Continued.*

King, Muriel Kathleen ...	(B.)	1912	Marr, Edie ...	(A.)	1913
Kitchen, Ethel C. ...	(B.)	1913	Marsh, Dollie ...	(B.)	1913
Kneale, W. N. L. B. R. ...	(C.)	1912	Marsh, Winifred ...	(B.)	1913
Knight, Eva Marion ...	(B.)	1913	Marshall, Dorothy Soule ...	(B.)	1912
Knight, Florence Urio ...	(B.)	1911	Marshall, Elizabeth Gladys ...	(B.)	1911
Knight, Winifred ...	(B.)	1911	Martin, Agnes Irene ...	(B.)	1911
Knowles, Louisa ...	(B.)	1912	Martin, Hilda Winifred ...	(B.)	1911
Knudsen, Sylvia ...	(B.)	1911	Massey, Gwendoline W. ...	(B.)	1912
Kraft, Anni ...	(B.)	1912	Mason, Alice ...	(B.)	1912
Krause, Elvire T. ...	(B.)	1913	Mathers, Florence Mary ...	(B.)	1912
Kronig-Ryan, Phyllis ...	(B.)	1913	Matthews, Amy Louise ...	(B.)	1912
Kruger, Rebecca ...	(B.)	1913	Matthews, Maude Beatrice ...	(B.)	1912
Lambert, Doris Amy ...	(B.)	1912	May, Alan Edwin ...	(B.)	1912
Lane, Margaret Irene ...	(B.)	1913	May, Edith Gladys Isabel ...	(B.)	1911
Lang, Doris Emily West ...	(B.)	1912	May, Florence ...	(B.)	1913
Langhorne, Emily C. E. ...	(B.)	1913	Mayne, Annie Grace ...	(B.)	1912
Lanham, Gertrude Adeline ...	(B.)	1913	McBride, Mabel Adelaide J. ...	(B.)	1913
La Trobe, Dora Lucy ...	(B.)	1912	McBride, Winifred ...	(C.)	1912
Lawrence, Annie ...	(B.)	1911	McConnell, Alice Victoria ...	(B.)	1912
Leahy, Mary ...	(B.)	1913	McCormack, Dorothy M. ...	(B.)	1913
Le Cocq, Susie Baudains ...	(B.)	1912	McDonna, Irma M. ...	(B.)	1913
Leddra, Nellie Elizabeth ...	(B.)	1913	McDowell, Mary Evelyn ...	(B.)	1912
Lee, William Laurence ...	(B.)	1913	McGhee, Clare ...	(B.)	1911
Legg, Hilda Marguerite ...	(B.)	1913	McIlroy, Evelyn ...	(B.)	1911
Leggatt, Nora Christina ...	(B.)	1912	McKay, Vera Margaret ...	(B.)	1912
Leigh, Hamer ...	(B.)	1911	McLean, Marybel ...	(A.)	1911
Lewis, Ella Violet ...	(B.)	1911	McLundie, Thomas J. ...	(B.)	1912
Lewis, Margaret ...	(B.)	1913	McMurchy, Elliott C. ...	(B.)	1912
Lewis, Margaret Jessie ...	(B.)	1913	McWhirk, Kathleen Annie ...	(B.)	1913
Lewis, Violet Eveleen ...	(B.)	1912	Meikle, Isa Mary ...	(B.)	1911
Liggins, Margaret Ellen ...	(B.)	1912	Mellor, Phyllis Mary ...	(B.)	1913
Liles, Helen Macgregor ...	(B.)	1913	Mercer, Frances Edythe ...	(B.)	1913
Lilly, Violet Millicent ...	(B.)	1913	Merry, Dorothy ...	(B.)	1912
Lindsey, Dorothy M. ...	(B.)	1913	Messenger, Elsie Lilian ...	(B.)	1912
Linford, Elsie Dorothy ...	(B.)	1911	Messenger, Marion ...	(B.)	1912
Lock, Margaret S. ...	(B.)	1913	Millar, Grace Underwood ...	(B.)	1911
Lock, Muriel Cridland ...	(B.)	1911	Miller, Alice Mary ...	(B.)	1912
Lovell, Fanny Hilda F. ...	(B.)	1913	Mills, Violet May ...	(B.)	1911
Lovelock, Grace Elizabeth ...	(B.)	1913	Milne, Alice Nellie ...	(B.)	1911
Lovely, Dorothy Joscelyn ...	(B.)	1912	Minto, Arthur ...	(B.)	1911
Lucas, Edith May ...	(C.)	1913	Mitchel, Winifred Isabella ...	(B.)	1913
Lucas, Eileen Margaret ...	(B.)	1912	Moir, Chrissy Hector ...	(B.)	1912
Lusty, Elsie Mary ...	(B.)	1913	Montgomery, Florence M. ...	(B.)	1912
Lyall, May ...	(C.)	1912	Moore, Elizabeth ...	(B.)	1913
MacDonald, Harriet ...	(B.)	1911	Moore, Elsie Winifred ...	(B.)	1913
Macdonald, Henrietta U. T. ...	(B.)	1911	Moore, Nellie Willoughby ...	(B.)	1911
Mackay, Alexander M. ...	(B.)	1913	Moorhouse, Rowena Alice ...	(B.)	1913
Mackenzie, Elsie Monro ...	(B.)	1912	Morgan, Lily ...	(B.)	1912
Mackenzie, Marjory Grant ...	(B.)	1911	Morris, Elsie Gertrude ...	(B.)	1913
Mackinnon, Lillas L. ...	(B.)	1911	Morris, Winifred Mary ...	(B.)	1912
MacLaren, Katherine A. ...	(B.)	1913	Morrison, Maggie ...	(B.)	1911
Malet, Monica Mary W. ...	(B.)	1912	Morrison, Winifred Mary ...	(B.)	1912
Malling, Mary E. ...	(B.)	1913	Mortimer, Caroline M. ...	(B.)	1912
Mallinson, Hilda ...	(B.)	1913	Mundy, Stephen John ...	(B.)	1913
Manchester, Dorothy F. ...	(B.)	1912	Murphy, Kathleen F. ...	(B.)	1912
Manley, Vera Holme ...	(B.)	1912	Murray, Gladys Gertrude ...	(B.)	1913
Mann, Catherine Muriel ...	(C.)	1911	Nash, Harriette Frances ...	(B.)	1912
Manning, Helen Gertrude ...	(B.)	1911	Nash, Winifred Marie ...	(B.)	1912
Marchant, Winifred E. ...	(B.)	1912	Nayler, Dorothy ...	(B.)	1911
Marcus, Doris Theresa ...	(B.)	1912	Nazareth, Sylvia Iris ...	(C.)	1913

IN PIANOFORTE PLAYING—*Continued.*

Neck, Winifred M. ...	(B.)	1913	Porter, Frances Mildred ...	(B.)	1912
Necker, Ada ...	(B.)	1912	Potts, Elinora ...	(B.)	1913
Nelson, Elsie ...	(B.)	1913	Pound, Edith Mary ...	(B.)	1912
Nettleton, Maurice ...	(B.)	1912	Powell, Margery ...	(B.)	1913
Newland, Mabel Marianne ...	(B.)	1912	Pratt, Ethel M. T. ...	(B.)	1912
Newman, Grace Evelyn ...	(B.)	1913	Preston, Theodora... ..	(C.)	1912
Newman, Iris ...	(B.)	1911	Price, Elsie Mary Bourne	(B.)	1913
Nicholas, Nora Mabel ...	(B.)	1912	Prince, Elsie Stuart ...	(B.)	1912
Nicholson, Eric ...	(A.)	1913	Pritchard, Daphne Ray Ford	(B.)	1911
Nixon, Monica Ethel ...	(B.)	1913	Pritchard, Robert Alfred ...	(B.)	1911
Norman, Alice ...	(A.)	1913	Prothero, Winifred Georgina	(B.)	1911
Norman, Frances Mary ...	(B.)	1911	Puckle, Adeline ...	(B.)	1912
North, Dora ...	(B.)	1913	Pugh, Florence Isabella ...	(C.)	1912
Oberhoffer, Maria J. ...	(B.)	1912	Pughe-Jones, Olwen ...	(C.)	1913
O'Brien, Zaidée L. C. ...	(B.)	1913	Pull, Evelyn ...	(B.)	1911
O'Connor, Kathleen Isabel	(B.)	1913	Purdy, Edith ...	(B.)	1911
Olsen, Gladys ...	(C.)	1911	Pym, Rose Langsford ...	(B.)	1912
O'Neill, Kate ...	(B.)	1911	Quick, Daisy Emmeline ...	(B.)	1913
Orams, Elsie Maud ...	(B.)	1912	Quick, Mabel ...	(B.)	1912
Orton, Irene ...	(B.)	1912	Ramsay, Mary H. Hornby	(A.)	1912
Osborne, Winifred Dorothy	(B.)	1913	Ramsay, Winifred Louise	(B.)	1912
Osgood, Isoult Mary Cheel	(B.)	1911	Ramsbottom, William ...	(B.)	1912
Ost, Mary Gertrude ...	(B.)	1912	Rayner, Mary Macey ...	(B.)	1913
Owen, Dorothy Maud ...	(B.)	1911	Reddall, Beatrice Emily ...	(B.)	1912
Owen, Edna Winifred ...	(B.)	1913	Redstone, Gertrude ...	(B.)	1911
Owen, Effie Irwin ...	(B.)	1911	Reed, Elise... ..	(B.)	1912
Owen-Morris, Rosemary ...	(B.)	1913	Reid, Ada Beatrice ...	(B.)	1913
Owens, Freda Oldreive ...	(A.)	1913	Revell, Lilian I. ...	(B.)	1912
Oxley, Olive A. ...	(B.)	1913	Reyre, Eva Mary ...	(B.)	1911
Page, Margery ...	(B.)	1911	Rhodes, Margaret ...	(B.)	1913
Palmar, Ethel Mary ...	(B.)	1912	Rhys, Bertha Cecil ...	(B.)	1913
Pare, Amy E. ...	(B.)	1912	Richards, Margaret ...	(B.)	1913
Parker, Grace Ellis ...	(B.)	1912	Richards-Evans, Lily ...	(B.)	1911
Parsons, Constance Muriel	(C.)	1913	Richardson, Dorothy ...	(B.)	1913
Parsons, Nellie Kate ...	(B.)	1912	Richardson, Dorothy ...	(B.)	1912
Partington, Gladys May ...	(B.)	1913	Richardson, Wilfred H. ...	(B.)	1913
Paton, Gladys ...	(B.)	1913	Richman, Kathleen ...	(B.)	1913
Patrick, Ruth Ina ...	(B.)	1911	Ricketts, John Thomas ...	(B.)	1912
Payter, Mina Emily ...	(B.)	1913	Rigby, Grace Mary ...	(B.)	1913
Peasegood, William Henry	(B.)	1913	Roberts, Nellie ...	(B.)	1911
Pell, Gertrude A. ...	(B.)	1912	Robertson, Agnes W. ...	(B.)	1911
Pennycuik, Bryda Millicent	(B.)	1911	Robertson, Amy May ...	(B.)	1912
Peppercorn, Audrey ...	(A.)	1912	Robinson, Elsie Frances ...	(B.)	1912
Perkins, Doris ...	(B.)	1912	Robinson, Helen Louise ...	(B.)	1912
Peters, Beatrice Mahalath	(B.)	1911	Robinson, Margaret Elspeth	(B.)	1911
Pettiford, Gladys ...	(B.)	1911	Robinson, Winifred May ...	(B.)	1911
Phare, Beatrice Maud ...	(B.)	1912	Robson, Tracy Arthur ...	(B.)	1912
Phillips, Sarah Ellen ...	(B.)	1912	Rochard, Paul ...	(B.)	1913
Pike, William Arthur ...	(B.)	1911	Roebuck, Ernest ...	(B.)	1912
Pinney, Elsie Stephenson...	(B.)	1911	Rolls, Dorothy Edith ...	(B.)	1913
Piper, Ivy Melita ...	(B.)	1912	Romanes, Agnes ...	(B.)	1913
Pitchford, Florence Ada ...	(B.)	1912	Roper, Erica ...	(B.)	1913
Pitney, Minnie ...	(B.)	1911	Rose, Florence ...	(B.)	1913
Poles, Wm. L. W....	(B.)	1911	Rose, Phyllis Maude ...	(B.)	1912
Pollard, Edgar ...	(B.)	1911	Rothwell, Kate ...	(B.)	1913
Pollard, Gertrude Eveline	(B.)	1912	Rowles, Winifred Annie ...	(B.)	1912
Pollard, Shackleton ...	(B.)	1912	Rumboll, Dorothy P. ...	(B.)	1911
Pope, Elsie Mary Kelway	(B.)	1913	Ryan, Margaret ...	(B.)	1913
Pople, Dorothy ...	(B.)	1913	Saigol, Rance ...	(B.)	1913
Porter, Elsie Margaret ...	(B.)	1913	Salmon, Doris Notcutt ...	(B.)	1913

IN PIANOFORTE PLAYING—*Continued.*

Sanders, Agnes Alfrieda ...	(B.)	1912	Stevenson, Erica ...	(B.)	1913
Sanders, Alice Louisa ...	(B.)	1912	Stewart, Mary Catherine...	(B.)	1912
Sanderson, Dorothy Phyllis	(B.)	1913	Stokes, Ellen Clarissa ...	(B.)	1913
Sanderson, Muriel Phyllis	(B.)	1913	Stow, Hilda Kate ...	(B.)	1911
Sarginson, Margaret E. ...	(B.)	1912	Street, Maud Grover ...	(B.)	1911
Saunders, Alfred Edward...	(B.)	1911	Strong, Herbert Clifford ...	(B.)	1913
Saunders, Dorothy ...	(B.)	1911	Stutfield, Agatha ...	(B.)	1911
Savage, Rosemary...	(B.)	1913	Summers, May Emily R.	(B.)	1912
Sayers, Dora Sybil ...	(B.)	1913	Sunman, Gertrude Mary ...	(B.)	1913
Scholefield, Gertrude ...	(B.)	1911	Swenson, Eva Matilda ...	(B.)	1913
Scorey, Agnes Laura Mary	(B.)	1913	Swain, Elsie Clara ...	(B.)	1912
Scudder, Florence G. ...	(B.)	1912	Sweetnam, Nora ...	(B.)	1911
Sellick, Gilbert Ainsworth	(B.)	1913	Symons, Bernard McCara	(C.)	1911
Sewell, May ...	(B.)	1913	Tait, Joseph Conri ...	(B.)	1913
Seymour, Esther Muriel ...	(B.)	1913	Tait, Roberta M. ...	(B.)	1911
Sharps, Phyllis Marjorie ...	(B.)	1911	Tame, Margaret Lucy ...	(B.)	1913
Shattock, Marian ...	(B.)	1912	Taylor, Alma Mary Crosland	(B.)	1913
Shead, Millicent ...	(B.)	1912	Taylor, Dorothy Emily ...	(B.)	1912
Sheldon, Henry Holyoake	(B.)	1912	Taylor, Dorothy Sumner ...	(B.)	1911
Shields, Agnes Carruthers	(B.)	1912	Taylor, Freda Irene ...	(B.)	1912
Shirreff-Hilton, Esmé ...	(B.)	1913	Taylor, Nora Evelyn ...	(B.)	1912
Sibley, Dorothy ...	(B.)	1912	Taylor, Percival ...	(B.)	1913
Silverlock, Margaret ...	(B.)	1913	Thomas, Alice J. ...	(B.)	1912
Simms, Barbara Mary ...	(B.)	1913	Thompson, Margaret Mary	(B.)	1913
Simper, Roland Chalmers	(B.)	1912	Thompson, Mary ...	(B.)	1911
Simpson, Charles Gordon	(B.)	1912	Thomson, Annie ...	(B.)	1912
Simpson, Frances Johnston	(B.)	1912	Thomson, Helen Reid ...	(B.)	1911
Simpson, Olive Mary ...	(B.)	1912	Thornton, Mabel ...	(B.)	1911
Sinclair, Jeanie Evaline ...	(B.)	1911	Thornton, Olive ...	(B.)	1911
Singleton, Mona ...	(C.)	1913	Tinkler, Kathleen Mary ...	(B.)	1912
Skull, Dorothy ...	(B.)	1911	Tittle, Eva Kathleen ...	(B.)	1913
Slade, Lindsay Mary ...	(B.)	1913	Tizard, Catherine E. ...	(B.)	1912
Slape, Dulcie Blanche ...	(B.)	1912	Toll, Mabel Emily...	(B.)	1913
Slater, Margaret ...	(B.)	1913	Towers, Mildred Ethel ...	(B.)	1913
Smallwood, Florence H. M.	(B.)	1913	Towner, Ruth ...	(B.)	1913
Smith, Ella Elizabeth Burn	(B.)	1911	Trodd, Maud Mary ...	(B.)	1911
Smith, Elsie B. ...	(B.)	1911	Trubshawe, Ethel ...	(B.)	1912
Smith, Emily May ...	(B.)	1912	Tullis, Eva Margaret ...	(B.)	1912
Smith, Jeanie Janet ...	(B.)	1911	Tunks, Albert George ...	(B.)	1912
Smith, Marion ...	(B.)	1913	Tupper, Dorothy Priaux...	(B.)	1911
Smith, Maud Kathleen ...	(B.)	1912	Turner, Annie ...	(B.)	1913
Smith-Low, Gwendoline F.	(B.)	1912	Turner, Mabel Gertrude ...	(B.)	1912
Snellgrove, Hilda Theresa...	(B.)	1911	Turner, Marjorie Sefton ...	(B.)	1912
Snodgrass, Mildred Ethel...	(B.)	1911	Turner, Winifred ...	(B.)	1913
Snow, Annie B. Hope ...	(B.)	1912	Tydemann, Gladys Lilian ...	(B.)	1912
Solichon, Bénédicte ...	(B.)	1911	Tyman, Mabel L. ...	(B.)	1913
Soutar, Constance Jane ...	(B.)	1913	Tyler, Jessie H. ...	(B.)	1911
Sparks, Franklin ...	(A.)	1913	Unite, Marjorie ...	(B.)	1912
Spear, Dorothy Mary ...	(B.)	1913	Urquhart, Dorothy M. ...	(B.)	1912
Splane, Gertrude E. ...	(B.)	1913	Vale, Gladys Annie ...	(B.)	1912
Squire, Eva ...	(B.)	1912	Vance, Sophie ...	(A.)	1913
Staddon, Hilda Rose ...	(B.)	1913	Van Vestrant, Dorothy Alice	(B.)	1911
Stanger, Ethelwyn...	(B.)	1911	Van Weede, Dorothy ...	(B.)	1911
Stanton, Annie Maude W.	(B.)	1912	Vassilopulo, Dorothea ...	(B.)	1912
Stanton, Florence Mabel...	(B.)	1912	Venner, Persis Edith ...	(A.)	1913
Starkey, Olive Jane ...	(B.)	1913	Vincent, Dorothy ...	(A.)	1913
Staton, Doris ...	(B.)	1913	Vinall, Olive ...	(A.)	1913
Steeley, Muriel ...	(B.)	1913	von Wilhelmj, Lillian M. C.	(B.)	1913
Stell, Maud Victoria ...	(B.)	1912	Wade, May Hazell ...	(B.)	1912
Stephenson, Muriel ...	(B.)	1913	Wakelin, Muriel Lucy ...	(B.)	1912

IN PIANOFORTE PLAYING—*Continued.*

Walker, Agnes Muriel ... (B.) 1912	Williams, Margaret Beatty (B.) 1912
Walker, Dorothy Baron ... (B.) 1912	Williams, Theodora ... (B.) 1912
Walker, Ethel ... (B.) 1912	Williams, Winifride ... (B.) 1912
Walker, Ethel May ... (C.) 1912	Willis, Cynthia Frances ... (B.) 1912
Walker, Judith Katharine (B.) 1911	Wilson, Ada ... (B.) 1913
Walker, May Henry ... (B.) 1912	Wilson, Annie ... (B.) 1913
Walker, Reginald A. R. ... (B.) 1912	Wilson, Florence Bessie ... (B.) 1911
Walwin, Kathleen Sarah ... (B.) 1911	Wilson, Jennie ... (C.) 1913
Ward, Emily Kathleen ... (B.) 1912	Wilson, May Barbara ... (B.) 1911
Watkinson, Gertrude ... (B.) 1913	Wilson, Minnie ... (C.) 1912
Watson, Elizabeth ... (B.) 1912	Winchester, Sophie ... (B.) 1911
Watson, Ernest Malcolm (B.) 1912	Winter, Annie Mary ... (B.) 1913
Watson, Kathleen ... (B.) 1913	Winter, Luise Marie Henriette (B.) 1911
Watson, Walter Herbert ... (B.) 1912	Witham, Jessie ... (B.) 1912
Watt, Kathleen Ellison ... (B.) 1911	Wood, Agnes Rae ... (A.) 1913
Watts, Daisy Donizetti ... (B.) 1912	Wood, Doris Bertha ... (B.) 1911
(Daisy Jarvis)	Wood, Effie Hawkins ... (B.) 1913
Watts, Nellie Irene Gordon (B.) 1913	Wood, Eleanor ... (B.) 1913
Webb, George S. ... (B.) 1913	Wood, Olive Joyce ... (B.) 1913
Webster, Hilda Muir ... (B.) 1912	Woodcock, John Percy ... (B.) 1912
Welch, Lucy Maud ... (B.) 1913	Woodhead, Elsie ... (B.) 1913
Wells, Rose Katharine ... (B.) 1911	Woods, Hilda Mary ... (B.) 1912
Wentworth, Florence Olive (B.) 1913	Woods, Margaret Louisa ... (B.) 1912
Westlake, Dorothy Mary ... (B.) 1913	Woods, Norman Charles ... (B.) 1913
Westwood, Eunice Mary ... (B.) 1913	Woodward, Christabel May (A.) 1911
Whiteside, Robert ... (B.) 1912	Wookey, Mabel ... (B.) 1911
Whitworth, Doris Louise ... (B.) 1912	Woollatt, Constance Annie (B.) 1913
Wicks, Jessie ... (B.) 1912	Wordsworth, Florence M. (B.) 1912
Wigley, Thomas ... (C.) 1913	Workman, Mary Boyd ... (B.) 1912
Wild, Agnes ... (B.) 1912	Wort, Eleanor Dennison ... (B.) 1912
Wilkinson, Alice ... (B.) 1911	Wright, Ethel Maud ... (B.) 1912
Williams, David ... (B.) 1912	Wyatt, Ellen Constance ... (B.) 1911
Williams, Elizabeth Elsie (B.) 1912	Wylie, George C. ... (B.) 1913
Williams, Gwladys Myfanwy (B.) 1911	Yates, Maria Amy ... (C.) 1913
Williams, Kathleen Agnes (B.) 1912	Young, Annie Edith ... (B.) 1911
Williams, Mabel ... (B.) 1913	Young, Gertrude Mary ... (B.) 1912
Williams, Maggie Maud ... (B.) 1911	

IN ORGAN PLAYING.

Blades, Robert 1912	Porri, Sidney 1913
Clayton, Arthur Oliver 1912	Rowley, Alec 1911
Davies, Wm. H. Trenwith 1913	Spencer-Jones, Alfred 1912
Day, Clifton Cecil 1913	Turner, Arnold 1911
Harrop, Joseph Worsley 1912	Waddy, Reginald John L. 1913
Parsons, James Collison 1912	Wood, Ernest Flintoft 1911

IN ORCHESTRAL INSTRUMENTS.

VIOLIN.

Allen, Frances M. ... (B.) 1912	Butler, Aileen Valerie ... (B.) 1911
Bagwell, Dorcas B. ... (B.) 1912	Campbell, Olive May ... (B.) 1911
Barratt, Elsie E. ... (B.) 1911	Campbell-Rowland, Violet (C.) 1912
Barton, James Thomas ... (B.) 1913	Clarke, Charlotte P. G. ... (B.) 1911
Batten, Dorothy ... (B.) 1913	Cowan, Maud ... (B.) 1911
Bonner, Lilian ... (A.) 1912	Cutfield, Elsie Lilian ... (C.) 1912
Bourne, Ethel ... (B.) 1912	Dalziel, Nannie Graham ... (C.) 1913
Burrows, Grace ... (B.) 1911	Davis, Frederick C. V. ... (B.) 1912

IN ORCHESTRAL INSTRUMENTS—*Continued.*

de Klerk, A. Christine E....	(C.)	1911	Martin, Constance Elizabeth (B.)	1913
Dixon, Dorothy ...	(B.)	1912	Martin, Gertrude Katharine (B.)	1913
Dodd, Hilda Margaret ...	(B.)	1911	Martin, Mary Katharine ...	1911
Down, Hilda ...	(B.)	1911	Mayers, Ida Winifred ...	(A.) 1912
Evitt, Florence Ella ...	(B.)	1913	Meallin, Dorothy Ida ...	(B.) 1912
Fairclough, Frieda M. ...	(C.)	1913	Morgan, Mary ...	(A.) 1912
Faulkner, Jessie Maria ...	(B.)	1912	Moroney, William Thomas (B.)	1911
Foster, William Henry ...	(B.)	1912	Morris, Dorothy Marguerite (B.)	1913
Fulcher, Ellen Georgina ...	(B.)	1911	Oldroyd, Doris Gray ...	(A.) 1912
Gregory, Elsie ...	(C.)	1913	Perkins, Vera ...	(A.) 1911
Hatch, Margaret ...	(A.)	1912	Powell, Phyllis ...	(B.) 1911
Hayes, Gladys Royse ...	(A.)	1912	Price, Katie ...	(B.) 1911
Hewitt, Dorothy Thorpe ...	(B.)	1913	Rose, Madeline Elsie ...	(B.) 1913
Hill, J. Mary ...	(B.)	1913	Rowland, Dorothy ...	(B.) 1912
Hobday, Maud Mary ...	(B.)	1911	Ryder, Mildred ...	(B.) 1913
Holland, Algernon ...	(C.)	1911	Stamford, Jessie Elsa ...	(B.) 1911
Hourston, Phyllis ...	(A.)	1913	Syme, Margaret Octavia ...	(A.) 1912
Huxtable, Dorothy G. ...	(B.)	1912	Thomas, Tilley ...	(C.) 1911
Jacobs, Horace Saunders ...	(B.)	1913	Thring, Daphne ...	(B.) 1913
Johnston, Jennie R. ...	(B.)	1911	Waddel, Mary ...	(B.) 1912
Kuper, Gwendolen M. V....	(B.)	1912	Walker, Grace Amy ...	(C.) 1912
Lamb, Rosalind Sarah ...	(B.)	1911	Wannell, Muriel M. ...	(C.) 1912
Lewis, Mary Stuart ...	(B.)	1912	Wenden, Christina ...	(A.) 1913
Liddle, Magdalen F. V. ...	(B.)	1912	Whitaker, Helen Mary ...	(C.) 1912
Lloyd, Gwladys Evelyn ...	(C.)	1913	Whitton, Lesley Cruden ...	(A.) 1911
Lock, Edna Amabel ...	(B.)	1912	Widdowson, Jessie... ..	(B.) 1911
Loder, Ethel A. Fairney ...	(A.)	1912	Wiedfeld, Ernest Albert ...	(A.) 1912
Longmore, Edith Bertha... ..	(B.)	1912	Williams, Beatrice May ...	(B.) 1911
Lynas, Anna Maria ...	(A.)	1913	Wylde, Gertrude Mary ...	(B.) 1911

VIOLA.

Wilkins, Lilian Mary... ..	(B.)	1912
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VIOLONCELLO.

Arnold, Maud Lilian ...	(B.)	1911	Hunter, Edith Dorothy ...	(B.)	1913
Bernard, Margaret Bowen ...	(A.)	1912	Orde, Valentine Evelyn ...	(A.)	1911
Colam, Mildred ...	(C.)	1912	Waddel, Patricia Ruth ...	(B.)	1912
Hambourg, Charles A. ...	(A.)	1913	Whyte, Jessie Macleroy ...	(B.)	1913

FLUTE.

Simple, Arthur Emil... ..	(A.)	1911
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OBOE.

Taylor, William George	(A.)	1913
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IN BAND-MASTERSHIP

Adkins, Hector Ernest	1911	Richardson, Charles Escudier ...	1911
Dowell, Horace Edwin	1911	Windram, James Causley	1912
Grace, Joseph Edward	1912		

IN THEATRICAL CONDUCTORSHIP.

Bower, George Edward	1913	Mark, James	1912
Bradley, Leo Paul	1912	Smith, Francis Bernard	1912
Chapman, William Matthew	1913		

A., Performer and Teacher; B., Teacher; C., Performer.